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Issue One

Dark & Terrors



Dedicated to Hammer Films



Hammer's Satanic Screams & Peter Cushing
Jacqueline Pearce & James Bernard

HAMMER

News

THE WORLD OF HAMMER a compilation for television in 26 half-hour format

THESE ARE THE TITLES FOR THE 26 PROGRAMS:

THE ADVENTURES OF SUPERMAN

BARBARELLA

THE BURNING WHEEL

THE CHAMPION

HAMMER DRAGONS

THE HUNCHBACK

ADVENTURES OF HANCOCK AND JONES

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Editorial



close to this, the first issue of **DARK TERRORS**, a fanzine dedicated (as if you hadn't already noticed) to **HAMMER FILM PRODUCTIONS**.

I suppose my obsession, for want of a better word, for Hammer began with watching the late night double-bills on BBC television about 11 years ago when you could usually be guaranteed at least one session of horror film a year.

You may notice that while reading this, and hopefully future issues, that I haven't gone in for page after page of film analysis. This is probably partly because I don't know enough 'big' words(?), and also think that most of Hammer's films have been analysed extensively elsewhere. I doubt if I could add much to what already been said, without falling asleep! Personally, I think it much more interesting to read about the actual production of a film, but please write and tell us what you think. And while we're on the subject, I hope by next issue to have a letters page, but this is up to you. Please write and tell me where I'm going right, or wrong, and what you'd like to see in future issues. Your contributions, of course, will be most welcome!

I hope you enjoy Issue One and, all being well, Issue Two should be ready...er, soon! Until then, all the best for a Hammer New Year.

Y. Murphy

EDITOR



ISSUE ONE
JANUARY 1982

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CONTRIBUTIONS;
Written contributions, artwork, photographs etc. are most welcome.

CLASSIFIED ADVERTISEMENTS;
This is a free service to readers of **DARK TERRORS**. If you've been looking for that elusive video, magazine etc. or if you've got anything to sell, drop us a line.

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Screen Screams

FEAR ON FOUR

Nice to see at least Channel 4 made an effort on Halloween. Two horror films, **THE HUNTER** and **THE VAMPIRE BAT**, were preceded by a one-hour documentary on the attraction of horror films. **FEAR IN THE DARK** was narrated by Christopher Lee, but there ends the Hammer connection as Hammer Films didn't even get a mention. (Except for a stall of Lee in **SCARS OF DRACULA**).

MICHAEL GOUGH

Ex-Hammer star, Michael Gough recently returned to the screen to star in John Hale's four-part thriller, **CHILDREN OF THE NORTH**. Gough, star of Hammer's **DRACULA** and **THE PHANTOM OF THE OPERA**, played the part of Arthur Apple in the play shown on BBC 2 in November.

Below: Jacques Wallin, Barry Warren, Isabel Black, Noel Williams and Jennifer Daniel confront Edward de Souza in **KISS OF THE VAMPIRE**.



EDWARD DE SOUZA

Edward de Souza, star of Hammer's 1961 remake of **THE PHANTOM OF THE OPERA** and 1962's **THE KISS OF THE VAMPIRE**, starred in a play for BBC 1 in October.

A QUESTION OF ATTRIBUTION also starred James Fox and Prunella Scales. Edward de Souza and Prunella Scales previously appeared together in the BBC sit-com **AFTER HENRY**. De Souza also works regularly for BBC Radio.

CREATURES UNLIMITED

CREATURES UNLIMITED, a company owned by partners Gary Wilson and Dave Prowse, have recently acquired the rights to all copyrighted Hammer Film monsters.

Their intention is to produce a range of vinyl model figures of all Hammer's major monsters for worldwide distribution in 1992. In addition, they will also be marketing t-shirts, mugs, postcards, stills, badges and a high-quality glossy magazine dedicated to Hammer Film Productions.

Dave Prowse, best known for his role as Darth Vader in **STAR WARS** and, of course, as **The Green Cross Code Man**, also appeared in three films for Hammer in the early Seventies: **VAMPIRE CIRCUS**, **FRANKENSTEIN** and **THE MONSTER FROM HELL** and **HONOUR OF FRANKENSTEIN**.

To be produced under the name of **HAMMER HOUSE OF HORROR MARKETING**, the first model release will be Dave Prowse as the monster from **FRANKENSTEIN AND THE MONSTER FROM HELL**. This will be followed by Oliver Reed as the werewolf from **THE CURSE OF THE WEREWOLF**, **THE GORGON** (Prudence Hymn), **THE REPTILE** (Jacqueline Pearce), Christopher Lee as **DRACULA** and the Creature from **THE CURSE OF FRANKENSTEIN**, and Dave Prowse's monster from **HONOUR OF FRANKENSTEIN**.

Depending on the success of these initial releases, **HAMMER HOUSE OF HORROR MARKETING** also intend to explore more obscure titles such as **THE ABOMINABLE SNOWMAN**.

A percentage of all sales will go towards Dave Prowse's **FORCE AGAINST ARTHRITIS**.

DENNIS WHEATLEY & HAMMER'S FILM ADAPTATIONS



"I personally, have never assisted at, or participated in, any ceremony connected with Magic - Black or White. Should any of my readers incline to a serious study of the subject and thus come into contact with a man or woman of power, I feel that it is only right to urge them, most strongly, to refrain from being drawn into any practice of the Secret Art in any way. My own observations have led me to an absolute conviction that to do so would bring them into dangers of a very real and concrete nature."

Dennis Wheatley

The Devil Rides Out

In the late 1940's Hammer began what they planned as the first of a number of film adaptations of Dennis Wheatley's black magic novels.

Sir James Carreras, then Chairman of Hammer Film Productions, set up a deal with Twentieth Century Fox, and production began at Elstree Studios in August 1947 on THE DEVIL RIDES OUT.

Terence Fisher, who had been responsible for many of Hammer's gothic horror successes - this was his 28th film for the company - was wisely chosen as director. Sadly, Fisher would only ever direct two more films for Hammer. The screenplay was written by Richard Matheson, who stood fairly close to the plot in Wheatley's novel, with the exception of the finale. Wheatley wrote his book in England but then has his characters flying off to New York to oversee the destruction of Moesta, the villain of the story, in a hotel basement. Matheson decided to set his version entirely in England, possibly in the belief that a New York setting would not make for good Hammer horror! As with most films, small rewrites were required during production but Matheson was unavailable as he hadn't actually come to England to write the script. Consequently, Anthony Nelson

Kaye, the film's producer, occasionally found it necessary to contact Anthony Hinds to do any rewrites. Hinds had been with Hammer since the official formation of the company in 1949. As well as producing many of Hammer's previous films, he also turned to screenwriting in 1960, using the pseudonym John Elder. Hinds was at this time working on Hammer's JOURNEY TO THE UNKNOWN T.V. series, at M.G.M. Studios. It was partly due to his objections concerning this series that finally resulted in his leaving Hammer in 1962.

THE DEVIL RIDES OUT starred Hammer regular Christopher Lee in his 15th film for the company. He plays the part of Duc de Richleau who, along with Rosalind Greene, try to rescue their old friend, Susan (Patrick Mower), from a group of satanists led by the evil Mordath (Charles Gray). The film also includes an acting debut for a seven year old Rosalyn Landor, who would go on to star in an episode of Hammer's 1960 TV series, HAMMER HOUSE OF HORROR.



Terence Fisher managed to pace the film well throughout and stages a number of memorable scenes, particularly the sequence inside the magic pentacle. Here, Duc de Richleau and his friends spend the night to protect themselves from the forces of evil and encounter



a giant spectral spider and the Angel of death.

THE DEVIL RIDES OUT - Credits

A.K.A: THE DEVIL'S BRIDE (U.S. title)
 Year of Production: 1967
 Year of Release: 1968
 U.K. Distributor: Warner-Pathe
 U.S. Distributor: 20th Century Fox
 Running Time: 96 minutes
 Certificate: 'G'
 Technicolor
 A Seven Arts-Hammer Film Production
 Produced at Elstree Studios



Director:Terence Fisher, Producer:Anthony Nelson Keys, Assistant Director:Gert Rott, Screenplay:Richard Matheson, Production Manager:Jan Lewis, Continuity: June Randall, Photography:Arthur Grant, Camera Operator:Mory Grant, Production Designer:Bernard Robinson, Casting:Irene Lamb, Editor:Spencer Reeve, Supervising Editor:James Neede, Sound Recorder:Ken Rankins, Sound Editor:Arthur Cox, Recording Director:A.N. Leakin, Composer:James Bernard, Musical Supervisor:Philip Martell, Wardrobe:Janet Lewis, Wardrobe Supervisor:Rosemary Harrowe, Make-Up:Eddie Knight, Hair Stylist:Pat McDermott, Special Effects:Michael Stanner-Hutchens, Choreographer:David Turner.

Cast

Christopher Lee(Duo de Richleau), Charles Gray(Mocata), Mike Arrighi(Tanath), Leon Greene(Bax), Patrick Mower(Simon), Gwen Ffrangcon-Devies(Courtesan), Sarah Lawson(Marie), Paul Edgington(Richard),

Rosalyn Landor(Peggy), Russell Waters(Malin).

On 11th September, 1967, Hammer began shooting the second of their Dennis Wheatley adaptations. This wasn't a Black Magic story but a sea adventure based on Wheatley's 'Uncharted Seas'.

THE LOST CONTINENT was launched as one of the company's most expensive films to date. The story follows the adventures of a group of passengers aboard a cargo ship who, following a hurricane, find themselves in the mysterious Sargasso Sea. Despite surviving the hurricane, they then find their ship in the grip of a mass of carnivorous seaweed, and must encounter giant crabs, jellyfish and man-eating coral before their eventual escape to civilisation.



Above: Mocata(Charles Gray) proves to Tanath(Mike Arrighi) that he doesn't think twice about making sacrifices for a friend.(A publicity still from THE DEVIL RIDES OUT).

July 1968 saw the release of THE DEVIL RIDES OUT, which did fairly well in the U.K., but wasn't the success Hammer had hoped for in the U.S. Largely because of this failure across the Atlantic, any plans to adapt further Whetley novels were shelved.

Previously planned was 'The Haunting of Toby Jugg', again to have been scripted by Richard Matheson, and also 'Getaway to Hell' and 'Strange Conflict'. The latter two were hoped to have seen Christopher Lee repeating his role as Doc De Richleau.

The following years saw Hammer return their attention to completing their Dracula and Frankenstein series, and also experimenting with various variations on the Vampire theme. By 1972, Michael Carreras had acquired Hammer Film Productions from his father and replaced him as Chairman of the company. During this time, Michael Carreras briefly toyed with the idea of producing a number of Black Magic stories, based on Whetley's 'The Devil and all his Works', but, again, this project was shelved. Hammer began to turn out TV comedy spin-offs such as ON THE BUSES, MAN ABOUT THE HOUSE, LOVE TRY NEIGHBOUR, NEAREST AND DEAREST and THAT'S YOUR FUNERAL. A brief partnership with Shaw Brothers saw the production of two kung-fu adventures, THE LEGEND OF THE 7 GOLDEN VAMPIRES and SHATTER.

Following a break in production for over a year, Hammer decided to return to the horror genre. Again, they looked to the works of Dennis Whetley for inspiration and, in September 1976, production commenced on...

actors to play the lead roles. American star, Richard Widmark was signed, probably to ensure the film's acceptance in the States, and the cast also included Christopher Lee, Honor Blackman, Denholm Elliott and Michael Goodliffe. However, the film certainly wasn't without new talent, here in the form of a fourteen year old Nastassja Kinski.



Above: Catherine(Nastassja Kinski) who's in for a big surprise on her birthday in TO THE DEVIL...A DAUGHTER.

TO THE DEVIL... A DAUGHTER

Over the years Hammer had built themselves a reputation for introducing new talent to the big screen by casting unknown actors in lead roles, but this film was something of an exception. Possibly deciding to play it safe, it could be said that the financial future of the company was riding on this film, Hammer cast established

Peter Sykes, who had previously directed DONORS OF THE MIND for Hammer in 1971, was signed to direct and principal photography began on 1st September. The film was shot at Elstree Studios, and included location work at West Wickham, and in Germany where the opening scenes were shot.

The film begins in Bavaria, where defrocked priest Father Michael Reiser (Christopher Lee) has founded a church to worship the Devil figure, Astaroth. Reiser has chosen Catherine, a member of the church, to become the devil's daughter and, on her eighteenth birthday, will rule as Astaroth on Earth. The girl's father, Harry Sedgwick(Denholm Elliott), enlists the help of occult novelist John Verney(Richard Widmark) to rescue Catherine, and this he manages to do in a notably cut short climax

to the film. Production problems forced the film to go over schedule and, consequently, over budget which resulted in this rather abrupt finale. Unfortunately, this does detract from what is a fairly intelligent treatment of Wheatley's novel. The plot in the book was somewhat more complex, but Chris Wicking's script simplifies the story, eliminating many of its characters, hence making it more presentable on film. However, any potentially-shocking scenes must have seemed tame compared to those seen in THE EXORCIST, released a year earlier.

"The evil power of Black Magic has fascinated millions of moviegoers... In 1967...ROSEMARY'S BABY, in 1974...THE EXORCIST, ...And now, a motion picture that probes further into the mysteries of the occult than any has dared before. Richard Widmark challenges Christopher Lee for the soul of the girl named Catherine in the terrifying film of Dennis Wheatley's sensational best-seller, TO THE DEVIL...A DAUGHTER. ...You are warned; the full shock... the full Satanist horror is yet to be revealed"

(Dialogues from U.S. trailer)

Despite the promises from pre-release publicity, TO THE DEVIL...A DAUGHTER wasn't well received upon its release and failed at the box office. A planned sequel, THE SATANIST, also based on a Wheatley novel, ran into pre-production difficulties. A deal with EMI fell through, possibly due to the poor box-office receipts from the earlier film. THE SATANIST was never to be filmed and TO THE DEVIL...A DAUGHTER remains Hammer's final horror film to date.



TO THE DEVIL...A DAUGHTER - Credits

Year of Production: 1976
Year of Release: 1978 (March 4th)
U.S. Distributor: EMI Film Distributors
U.S. Distributor: Cine Artists Pictures
Running Time: 96 minutes
Certificate: 'X'
Technicolor
A Hammer/Terna Filmkunst Production
Produced at EMI Elstree Studios

Director:Peter Wyke, Producer:Roy Skelton, Assistant Director:Barry Langley,
Screenplay:Chris Wicking, Production Manager:Tom Jackson, Continuity:Sally Jones, Photography:David Watkins, Camera Operator:Ron Robson, Production Designer:Don Pickett, Construction Manager:Wag Haxton, Casting:Irene Lamb, Editor:John Trumper, Sound Recorder:Dennis Whitlock, Sound Editor:Mike Le Mare, Dubbing

Mixer:Bill Rowe, Recording Director:Tony Luckin, Composer:Paul Glass, Musical Supervisor:Philip Martell, Wardrobe:Laura Nightingale, Make-Up:Eric Allwright/George Blackler, Hair Stylist:Jeanette Freeman, Special Effects:Les Lewis, Gaffer:Ted Hollows, Publicist:Mike Russell, Production Accountants:Keh Gordon.

Cast

Richard Widmark(John Verney), Christopher Lee(Father Michael), Honor Blackman(Anna), Deshaia Elliott(Henry Haddow), Michael Goodliffe(George De Grass), Anthony Valentine(David), Derek Francis(Bishop), Isabella Telenyaka(Margaret), Constantia De Goguel(Kelida), Anna Bentinck(Isabella), Irene Prador(German Metron), Brian Wilde(Black Room Attendant), Petra Peters(Sister Helle), William Wadeott(Airport Porter), Howard Goorney(Cristof), Francois de la Tour(Salvation Army Major), Zoe Hendry(1st Girl), Lundy Benson(2nd Girl), Jo Peters(3rd Girl), Bobby Sparrow(4th Girl).

TO THE DEVIL...A DAUGHTER

A Black Magic story by Dennis Wheatley

First published: 1963

Wheatley sets his novel in the South of France where authorress, Molly Fountain becomes curious about the strange behavior of a young girl in

a neighbouring villa. Molly decides to introduce herself to the girl, Christina, who confides to Molly that her father sent her to France because he feared for her safety in England.

Molly's son, John, arrives at the villa from England and, that night, he, Molly and Christina visit a casino following dinner and here they meet Marquis de Grasses and Canon Copley-Style. The Marquis abducts Christina and when John returns to the villa he is told that the Marquis is one of the most evil men in France.

The following day, Molly and John visit the Marquis' hotel where they meet his son, Jules. Here, they collect Christina and, on their return to the villa, events convince Molly that when darkness falls, Christina somehow becomes possessed of the Devil.

Molly contacts her old friend, John Verney, an expert on battling the evil forces of Black Magic, and he agrees to help protect Christina.

Meanwhile, John learns from Jules that he and his father have been commissioned to ensure that Christina is in England by March 6th, her 23rd birthday.

With only two days remaining before Christina's birthday, John and Verney decide to go to England in the hope of seeking answers from her father, Henry Haddow. The two arrive in Colchester and, by chance, John spots



Left: Terence Fisher prepares cast members for a scene, on the set of THE DEVIL RIDES OUT.

Caven Copley-Style on the road. Verney decides to pay him a visit at his home and manages to pass himself off as a fellow warlock. Copley-Style is suitably impressed when Verney claims that he once worked in the Black Arts with Aleister Crowley. Taking Verney into his confidence, Copley-Style takes Verney down to the crypt of his home. Here, in a defiled chapel, Verney is horrified to see Copley-Style's creations, Homunculi. Contained in glass jars, it is these hideous half-human creatures that Copley-Style intends to give life to. Christine's virgin blood will be its life-force.

Later that night, John and Verney track down Henry Beddow to find the terrified man cowering in a large pentacle in his house. Beddow explains that in return for wealth and power he had made a pact with the Devil, through Copley-Style, following his daughter's birth. On her 21st birthday, Beddow was to deliver Christine to Copley-Style but, having second thoughts about the pact, had decided to send Christine away to hide in France.

John and Verney return to Copley-Style's home to seek the pact and, having found it, destroy the pact to

release Beddow from its power.

Beddow joins John and Verney as they travel back to France but, on their arrival, they learn that Copley-Style has abducted Christine. John and Beddow manage to track down Copley-Style and his group of Satanists to The Cave of Sats, hidden beneath the mountains surrounding Nice.

It is Christine's 21st birthday and the ceremony has begun. John interrupts the proceedings and announces to Copley-Style that Christine is no longer a virgin. Believing John's lie, Copley-Style is furious but still intends to complete the sacrifice. Christine smashes a glass bottle containing one of the Homunculi, and it attacks its creator, killing him.

John grabs Christine and they make for the exit to the cave, while Beddow fights off the remaining Satanists. Molly arrives at the cave with the French police and assists her son and Christine as they climb back the cave. Beddow can no longer keep back his attackers and they too begin to climb for the exit. Seeing this, Molly produces a Mills Bomb (which she just happens to be carrying!), drops it down into the cave and destroys the Satanists.

The evil power of black magic has fascinated millions of cinema-goers. First... "Rosemary's Baby." Then... "The Exorcist." And now a motion picture that probes further into the mysteries of the occult than any has dared before!

Dennis Wheatley's "TO THE DEVIL... A DAUGHTER."



RICHARD WIDMARK - CHRISTOPHER LEE - "TO THE DEVIL... A DAUGHTER" WITH BLANCA MARRAS - ROBERTA HOLLY - ANNEKA HALL - JUDITH TAYLOR

Peter Cushing

Broadcast by BBC 1's PEBBLE HILL.

Date: 31st October, 1991.

Interviewer: Alan Titchmarsh.

The interview begins with Peter talking about his role as Frankenstein, and his feelings about the character. Alan Titchmarsh next asks Peter about his long friendship with Christopher Lee and Vincent Price...

A.T: You did a lot of work with Vincent Price and Christopher Lee. Do you have a lot in common as a trio?

P.C: Oh no! I think pro's are so marvellous you know. I mean we don't see each other for years but when we meet it's like yesterday. Dear Vincent lives in America, dear old Christopher lives in London and in all over the world doing things. But we keep in contact and we ring and, strangely enough, Vincent's the eldest, I'm the middle and dear old Christopher's the baby. Our birthdays fall...mine falls on the 26th May, please make a note of that, the other two on the 27th. So it's extraordinary...Gemin! Can't it? Not that I know much about these things.

A.T: You did some work quite early on in Hollywood. Who did you work with?

P.C: I had been in repertory since 1936 and after about four years I realised my great ambition to go out and work in Hollywood and see where Tom Mix lived. Tom Mix, in my day, was a sort of John Wayne. So, having saved up a tiny bit of money, I asked my dear dad if he would help me to get across the pond. He said yes and gave me a one-way ticket, which worried me a bit. But upon enquiry he said "If you don't succeed you will have to swim home, so that should give you some sort of inspiration, my boy."

A.T: Now I've heard you actually worked with Laurel and Hardy.

P.C: Yeah! Yes, well I was only a glorified extra. But it was wonderful: to think I've worked with the two greatest American comics, although Laurel's English, and the two greatest English ones, Morecambe and Wise. I think it's wonderful. That was one of the jobs I got, the one with Laurel and Hardy, during the period of my deciding to



try and get home and before I succeeded. But I made quite a number of very small pictures in Hollywood during my first time.

A.T: Were you a great fan of Eric and Ernie, in spite the fact they never paid you?

P.C: Oh, I adored them, I think they were so clever, absolutely wonderful. I don't know if you saw any of them, but there was a most wonderful running gag. I appeared with them seven or eight times, and each time I was demanding to be paid for my first one, and they kept getting away with it. And right at the very last one I did with them, I succeeded, I got my money. Then dear Morecambe had his first heart attack and was asked by the press, after he'd got better, if he'd ever paid me. He said "Yes, and look what happened to me!"

(There now followed a clip of Peter on The Morecambe and Wise Show).

A.T: Having played a lot of goodies in bad situations, you did get to play a real baddie in STAR WARS. But I heard a little rumour that you actually played him in a pair of carpet slippers. Now, is this true?

P.C: Where do you get all this information from, my dear boy? Yes, true. Usually, Germans do my clothes. I've got enormous feet, size 12, and they make my boots for me. But this time they had to give me a pair from stock and they were agony, they really were. I was staggering around, and I said "Look, George, dear boy, I'm not asking for close-ups, but do you

think from now on you could shoot me from the waist up. I cannot bear them. I'm not giving the performance I should." So he agreed and there I was stomping around in a pair of carpet slippers!

A.T.: I hear you've now gone into the pop world?

P.G. Well yes, it's a lovely anti-war poem. We will turn it into a rap record. I said, in all my innocence, "Is that what you do for Christmas, wrap it up?" And they said "No, No!" So I said well I'm fascinated who likes this sort of thing and they said watch Top Of The Pops. This I did, and I'm still deaf! But I think, as I said earlier, it is an anxious mission to entertain. If I can entertain today's children, kids, with that sort of thing I am absolutely delighted.

(The interview concluded with a clip from the video of the single. Peter appears in the video, complete with baseball cap and an American college jacket!)

RASPUTIN- THE MAD MONK

The extreme film-makers go to sell their product - of course Hammer Films were an exception. The trailers for RASPUTIN THE MAD MONK asked the question "How CAN you protect yourself from the forces of evil?" and answered "Diagnose yourself from the menace of RASPUTIN THE MAD MONK...Your only hope is to get your free Rasputin beard as you enter the theatre."

Upon the film's A.S. release in 1968, with the co-feature THE REFuge, selected theatres gave male members of the audience a blue beard, while female members received a pink one!

GET YOUR 'RASPUTIN' BEARD

FREE

AS YOU ENTER THE THEATRE!
GIVEN TO GUYS AND GALS ALIKE!



The future of Bray Studios, Hammer's House of Horror for fifteen years, has been uncertain since 1968. Bray was bought by the Samuelson Group/Chairman: Sydney Samuelson) in 1984 who invested over £2 million in the studio over a five-year period. Samuelsons sold the studios in 1989 to Orton Developments to finance a new studio. The new owners had plans to re-develop Bray, removing the stages and turning the studio into offices.

Now it seems Bray Studios has been saved again. The studio was bought by impresario Neville Hendricks and is now back in production.

String of Pearls, headed by former Chairman of British Caledonian Airways, Sir Adam Thomson, recently financed DOUBLE X, shot at Bray. String of Pearls finances British films and announced plans in early 1991 to make another 25.

Bray Studios currently consists of four soundproofed stages:

Stage One: 10,263 Sq Ft.

Stage Two: 10,200 Sq Ft.

Stage Three: 2,556 Sq Ft.

Stage Four: 1,800 Sq Ft.

In addition, the studio also includes a small unsoundproofed stage and a small acoustic rehearsal stage.



HAMMER

HOUSE OF HORROR



EPISODE GUIDE - Part One

By the late Seventies it seemed that Hammer Film Productions had finally closed its studio doors for the last time. Dramatic changes within the British film industry had seen Michael Carreras rescue Hammer through the Seventies until his eventual departure, leading to huge financial problems within the company, in 1979.

However, by 1980, Roy Skeggs and Brian Lawrence had been invited to take control of Hammer and set about reviving its ailing fortunes. Both had been involved with Hammer since its heyday: Skeggs as a production

accountant and later producer, and Lawrence as head of distribution. Roy Skeggs

announced that he and Lawrence had signed a deal with Sir Lew Grade's

Associated Communications Corporation

to produce 13 films for television under the name of HAMMER HOUSE OF HORROR. Roy Skeggs

saw the immediate future of the company lay in making films for TV, and invited many of Hammer's old production staff to be involved with the series.

He contacted

Peter Sandy,

Terence

Fisher

and Don

Sharp with

the idea of

directing some of the

episodes. Hammer's long-time musical supervisor Philip Martell was also signed to work on the series, as were composer James Bernard, camera operator Neil Bunney and special effects man Ian Scoones. Roy Skeggs himself would be producer on all 13 films, while Brian Lawrence together with David Reid would be executive producers.

With a two-week schedule for each episode, production began on the first, THE THIRTEENTH REUNION, on June 8th.

HAMMER HOUSE OF HORROR (1980)

- EPISODE GUIDE -

1. THE THIRTEENTH REUNION
2. WITCHING TIME
3. RUDE AWAKENING
4. GROWING PAINS
5. SILENT SCREAM
6. THE HOUSE THAT BLEED TO DEATH
7. CHARLIE BOY
8. CHILDREN OF THE FULL MOON
9. CARPATHIAN EAGLE
10. GUARDIAN OF THE ABYSS
11. VISITOR FROM THE GRAVE
12. TWO FACES OF EVIL
13. THE MARK OF SATAN



Left: Peter Cushing's last Hammer horror credit was as Van Helsing in the horror/kung-fu adventure THE LEGEND OF THE 7 GOLDEN VAMPIRES. Here, he returns to Hammer to play the owner of a sinister pet shop in SILENT SCREAM.



HAMMER HOUSE OF HORROR - Credits

A Jack Gill presentation for Chips Productions Ltd. A Cinema Arts International production in association with Hammer Film Productions.

Pre-Production: 5th May 1960 - 5th June 1960.

Production: 9th June 1960 - 10th October 1960.

Budget: Approx. £200,000 per episode.

Original title: HOUSE OF HORROR.

Produced at Hammer House, Great Hampden, Buckinghamshire and on location.

Producer: Roy Scagg, Assistant Directors: David Hann/Ken Baker, Story Editor: Anthony Read, Production Assistant: Margaret Nicholas, Production Accountant: Mike Widd, Executive Producer: Brian Leeson/David Read, Production Manager: Ken Jackson, Continuity: Lorely Farley/Margaret Lowery, Directors of Photography: Frank Mather/Vernon Warwick, Camera Operators: Neil Murray/Todday Arliss, Production Designer: Carolyn Scott, Assistant Art Director: Bob Hall/Richard Peckers, Costuming: Hilson Garstin, Editors: Chris Barnes/Peter Weatherley/Rob Deaburg, Editing Editors: Jack Knight/Brian Tilling/Peter Best, Editing Assistant: Ken Scriven/Otto Seal, Sound Recordists: John Sewall/Stuart Edwards, Musical Supervisor: Philip Mottell, Special Effects: Ian Scouse, Music Editor: Mervyn Dorian, Wardrobe: Laura Nightingale, Make-Up: Mike Knight, Hair Dresser: Hair Stylist: Sophie Walker/Betty Sheriff, Gaffer: Steve Birkin, Lighting: Group Five, Prop Master: Doug Parry.

WATCHING TIME

David: Jon Finch

Lucinda: Patricia Quinn

Mary: Prunella Gee

Charles: Ian McGuillich

Rectors: Leonard Pearce

Sisters: Margaret Anderson

Director: Don Leaver

Screenplay: Anthony Read

Composer: James Bernard

Following a storm at his isolated farmhouse, David Winter discovers a mysterious woman hiding in his barn. The woman calls herself Lucinda and claims to have escaped 17th century puritan witch-hunters by transporting herself through time 300 years.

Later that night, Lucinda seduces David and, the following morning, his wife, Mary, returns home to find her husband's back covered in violent scratches.

The days that follow see Lucinda begin to take possession of David, and he becomes increasingly distraught that neither his wife or the family doctor believe in her existence. A series of bloody events convince Mary enough to go and seek the help of the local rector about an exorcism, but a riding accident, caused by Lucinda, sees Mary being admitted to hospital. She returns to the farmhouse four days later complaining to David of severe pains, but he is unable to help his wife as Lucinda increases her hold



over him and his sanity reaches breaking point. Upstairs, Mary finds a wax figure of herself and, removing the pins stuck in it, is freed from her pain.

Meanwhile, outside, David is building a pyre under Lucinda's influence on which he intends to burn Mary. A struggle follows between Mary and her husband, who she eventually manages to lock on the bars. Suddenly, Lucinda appears to confront Mary. The fire begins to spread toward the barn and Mary fills a bucket of water in an attempt to save David from burning to death. Noticing Lucinda's repulsion to the water, and realising she has discovered the witch's one weakness, Mary empties the bucket over Lucinda, drowns her in a large trough, and finally destroys her.

WITCHING TIME starred Jon Finch who made his acting debut for Hammer in **THE VAMPIRE LOVERS** (1970). He also appeared in **HORROR OF FRANKENSTEIN** the same year. Kate O'Mara, who also appeared in these two films, was originally asked to play the part of the witch, Lucinda. However, due to other commitments she had to decline the offer and the part eventually went to Patricia Quinn.

THE THIRTYNINTH BELWIND

Ruth: Julia Foster
Sean: Daphn Sheridan
Sir Humphrey Chesterton: Richard Pearson
Ben: Norman Bird
Gedric: George Innes
William: James Cosmo
Ben: Warren Clarke
Andrew: Gerrard Kelly
Dr. Bradley: Michael Lettner
Joan: Barbara Keogh
Joyce: Paula Jacobs
The Butler: Roger Cottle
Charles: Peter Sean
Kosci: Louis Marm
Rothwell: Kevin Stoney
Director: Peter Searcy
Screenplay: Jeremy Burnham
Composer: John McCabe

Ruth, a women's magazine reporter, is assigned by her editor to investigate a new weight-loss programme, run by the Chesterton Clinic, called 'Think Thin'. During her first day on the course, Ruth meets Ben, a fellow slimmer and the two have dinner together that night. It appears that Ben, despite being on the course to slim, is actually being 'fattened up' as he follows his

prescribed diet. Before separating that night, Ruth writes her telephone number on Ben's hand. The following morning, Ruth receives a phone-call, not from Ben but from the police telling her that her friend had been involved in a fatal car accident.

At Ben's funeral, Ruth meets Andrew, an undertaker's assistant, who believes his employers had a part in Ben's 'accident'.

That night, Ruth and Andrew break open the coffin and find no trace of Ben's body, but on returning to the funeral director's address, they discover Ben...decapitated.

When the body is secretly taken to the clinic the next day, Ruth decides to have herself admitted with a bogus leg complaint.

That night, the body is moved again; this time to a large manor house. Ruth follows and discovers a small party is taking place to which she finds herself being invited to stay for dinner. One of the number of guests explains to Ruth that they are all survivors of a plane-crash and they meet once every month for a reason, this being their thirteenth. The survivors had managed to stay alive after the crash by eating the flesh of the dead.

Suddenly, Ruth realises what the main course is...Ben! As Ruth flees from the house, the host promises his guests a 'rather special surprise' for dinner the following evening.

On returning to the funeral directors, Ruth is horrified to find Andrew's dead body and, turning around, she is confronted by an employee of the clinic wielding a meat-cleaver. He too was a survivor of the plane-crash, and tomorrow Ruth is to be their 'rather special surprise'!

More tales of terror next issue as we re-enter Hammer's House of Horror to look at two more episodes from the series...

HAMMER
HOUSE OF HORROR



James Bernard

If director Terence Fisher provided the 'look' of Hammer Films, then composer James Bernard must be credited as providing the 'sound' of much of the studio's output.

Bernard was born in 1925 and spent World War II in the RAF. After the war he enrolled at The Royal College of Music and, in the early Fifties, he began composing scores for BBC Radio plays.

In 1950, Bernard co-wrote the script for SEVEN DAYS TO NOON (London Films) along with Paul Dehn, Frank Harvey and Roy Boulting, for which they received an Academy Award. He also worked for a year as Benjamin Britten's personal assistant when Britten was composing his opera PILLY BIDD.

However, it was during his time at the BBC that Bernard renewed his friendship with John Hollingsworth, whom he had first met during his RAF days. Hollingsworth conducted several of Bernard's scores for the BBC and, in the capacity of Hammer's musical director of the time, recommended Bernard to the company.

In 1954 Bernard composed his first score for Hammer, THE QUATERMASS EXPERIMENT (U.S. THE CREEPING UNKNOWN), released in 1955 - a year later in America. Suitably impressed by Bernard's work, Hammer commissioned him to compose the music for their three major productions of 1956, I THE UNKNOWN, QUATERMASS II (U.S. EMERY FROM SPACE) and THE CURSE OF FRANKENSTEIN.

It was during 1956 that Bernard composed his most famous work for Hammer, DRACULA. The theme music consists of a basic three-note motif, that Bernard would later explain he based on the syllables of DRACU-LA. This is first heard during the film's opening titles and repeatedly throughout much of the film itself. Bernard would go on to compose the music for all five of Hammer's period Dracula films, and this basic motif would turn up again and again in various forms, being used to stunning effect in the likes of DRACULA PRINCE OF DARKNESS.

JAMES BERNARD'S MUSIC FOR HAMMER

- 1954: THE QUATERMASS EXPERIMENT
- 1956: I THE UNKNOWN
QUATERMASS II
THE CURSE OF FRANKENSTEIN
- 1958: DRACULA
THE SOUND OF THE BASKERVILLES
- 1959: THE STRANGLERS OF BOMBAY
- 1960: THE TERROR OF THE TONGS
- 1961: THE DAMNED
- 1962: RITE OF THE VAMPIRE
- 1963: THE GORGON
- 1964: THE SECRET OF BLOOD ISLAND
SHE
- 1965: DRACULA PRINCE OF DARKNESS



- THE PLAGUE OF THE ZOMBIES
- 1968: FRANKENSTEIN CREATED WOMAN
- 1967: THE DEVIL RIDES OUT
- 1968: DRACULA HAS RISEN FROM THE GRAVE
- 1969: FRANKENSTEIN MUST BE DESTROYED
TASTE THE BLOOD OF DRACULA
- 1970: SCARS OF DRACULA
- 1972: FRANKENSTEIN AND THE MONSTER FROM HELL
- 1973: THE LEGEND OF THE 7 GOLDEN VAMPIRES
- 1980: WITCHING TIME
THE HOUSE THAT BLEED TO DEATH

James Bernard scored 23 films for Hammer, more than any other composer, his last being THE LEGEND OF THE 7 GOLDEN VAMPIRES in 1973/4.

1974 also saw the release of two Hammer-related albums. The first, released by EMI, was "HAMMER PRESENTS DRACULA" and promised 'A horrifying story of vampirism'. Christopher Lee narrated a Dracula story (by Don Houghton) on the A-Side, while the B-Side featured the theme tunes from FEAR IN THE NIGHT (John McCabe), SHE (James Bernard), THE VAMPIRE LOVERS (Harry Robinson) and DR. Jekyll AND SISTER HYDE (David Whitaker). Hammer's second vinyl offering that year had Peter Cushing narrating the story of THE LEGEND OF THE 7 GOLDEN VAMPIRES, accompanied by James Bernard's musical score.

In 1980 James Bernard rejoined Hammer to write some incidental music for two episodes of HAMMER HOUSE OF HORROR. These were WITCHING TIME and THE HOUSE THAT BLED TO DEATH.

It wasn't until 1989 that a third Hammer album was recorded. Silva Screen Records approached Philip Martell (Hammer's musical supervisor since 1983) with the idea of re-recording a number of classic Hammer themes. James Bernard was also involved with the project and 1990 saw the release of MUSIC FROM THE HAMMER FILMS. Neil Richardson conducted The Philharmonia Orchestra through a five-part Dracula suite (Bernard), and the album also included Christopher Cunning's themes from HANDS OF THE RIPPER and David Whitaker's pounding score from VAMPIRE CIRCUS.

MUSIC FROM THE HAMMER FILMS is Hammer's best album to date and also a fitting tribute to James Bernard's work for the company.



HAMMER on Vinyl

1974: HAMMER PRESENTS DRACULA

Side One: DRACULA (Narrated by Christopher Lee. Introduced by Bill Mitchell). Music Composed by: James Bernard.

Script by: Don Houghton

Side Two: FOUR FACES OF EVIL (The Hammer City Orchestral 1. FEAR IN THE NIGHT (John McCabe), 2. SHE (James Bernard), 3. THE VAMPIRE LOVERS (Harry Robinson), 4. DR. Jekyll AND SISTER HYDE (David Whitaker). Music arranged and conducted by Philip Martell.

Engineer: Bob Auger

Produced by: Don Norman

(c) 1974 Hammer City Records Ltd.

1974: THE LEGEND OF THE 7 GOLDEN VAMPIRES

Music arranged and conducted by Philip Martell.

Engineer: Bob Auger

Produced by: Roy Skelton and Philip Martell.

Script by: Don Houghton

Introduced by: David de Keyser

Narrated by: Peter Cushing

(c) 1974 Warner Brothers

1990: MUSIC FROM THE HAMMER FILMS

Side One: THE DRACULA SUITE, HANDS OF THE RIPPER, DRACULA HAS RISEN FROM THE GRAVE.

Side Two: VAMPIRE CIRCUS, TASTE THE BLOOD OF DRACULA.

Musical Supervisor: Philip Martell

Conducted by: Neil Richardson

Produced by: Eric Tomlinson

Executive Producer: Reynold de Silva

Engineer: Mike Ross-Trevor

(c) 1989 Silva Screen Records Ltd.





*The dreaded
curse of
the Orang
Sancto
turned her
into a
slithering
snake!*

THE REPTILE

COLOR
BY
DELUXE

Starring

NOEL

RAY

Also Starring

JENNIFER

JACQUELINE

WILLMAN • BARRETT • DANIEL • PEARCE

Produced by ANTHONY NELSON KEYS • Directed by JOHN GILLING

Screenplay by JOHN ELDER

A Seven Arts Warner Production Released by 20th Century Fox



Jacqueline Pearce

My first experience with a horror movie was when I was 10 years old. I was sitting in the front row of the theater, and I was the only girl in the room. I was scared, but I was also excited. I was watching a movie about a vampire, and I was so into it that I didn't realize I was crying. When the movie was over, I was the only one who had tears on their face.

I was so into it that I didn't realize I was crying. When the movie was over, I was the only one who had tears on their face.

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FRANKENSTEIN SPILLS IT...! DRACULA DRINKS IT!

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**HORROR OF
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